

COMICS OF STYLE & VISION

# ESCAPE

Here Come The Young Bloods!

NUMBER 8

£1.95



## Who is The Kennedy Girl?

KRAZY KAT ★ LA MARQUE JAUNE ★ COMET TALES ★ JACQUES TARDI ★  
GARY PANTER ★ PRIMITIF ★ ALEC McGARRY ★ CHARLES BURNS ★  
LYNDA BARRY ★ TEMPTATION ★ HIP PARADE ★ PLUS MONKEES, MEECES & DANTE ★

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PLAN ILLUSTRATION BY CHARLES BURNS

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# PLAN

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 BY JOHN BAGNALL

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# POPULAR GRAPHICS

EDITED BY LOUISE TUCKER

Kids funny comics have come into the Eighties with the launch of **OINK!** In a radical departure for IPC's humour department, the comic has actually been allowed to reflect some of the more anarchic changes in comedy seen with the success of 'The Comic Strip', 'The Young Ones' and 'Spitting Image' on TV and the lunacy of Newcastle-brewed **VIZ** Comic. In fact, IPC apparently made a bid to take over **VIZ** Comic, but as part of the deal they insisted on too many changes. So instead **VIZ** got backing and free rein from Virgin last year and has been running riot amid censorship storms ever since.



**XEX GRAPHIX** from Memphis, Tennessee are a key to the contagious Ugly Art epidemic inspired by early MAD cover artist Basil Wolverton, crazy car and T-shirt customiser Ed 'Big Daddy' Roth, the late obsessive underground genius Rory Hayes and other seminal weirdos. The people behind **XEX GRAPHIX** are Bob X and XNO and their fevered drawings are turning up on record sleeves and on skateboarding T-shirts in lurid colours imported by Rough Trade at about £10 a throw. They also crank out a line of furtive eight page mini comics that dump storytelling in favour of intense weird drawings. Don't look for narrative or meaning here — they both take a back seat to impact and craziness with titles like Cartoon Brute, Skinboy Wild, Little Bastards and Xex Hex. Other **XEX**-maniacs they print include

▼ **Hoboken hotshot Kaz** (also seen in **RAW**, **Weirdo** and **Bad News**), **Steve Willis**, **Jeff Gaither**, **John E.**, **Dennis Worden** and **J.R. Williams**. **XEX GRAPHIX** have compiled two larger 5 1/2" x 8 1/2" booklets, **Crazy Men Deluxe** and **Mail Art**, the latter being a numbered edition of 113 with colour xerox covers. Don't be **XEX**-starved, — send an **International Reply Coupon** for their newsletter packed with useful contacts and their catalogue of titles. P.O. Box 240611, Memphis, TN 38124, USA.

**Holy Broken Records!** Batman is born again — the star of America's tearaway hit comic book. Major publicity articles in the American music rags **Rolling Stone** and **Spin** caused a sell-out of the first issue of **DARK KNIGHT**. Publishers DC were forced to do an immediate reprint for the first time in their history. But this success isn't riding on some revival of the camp **BAMBOCKIPOW!** Batmania from the Sixties TV series: in **DARK KNIGHT** Frank Miller has reinterpreted the 'Caped Crusader' for the screwed-up Eighties in the story of his final case. After a ten-year retirement, Batman is reborn but as a ruthless radical vigilante. Miller admits, 'I really like the image of this ravens, fifty-year-old Batman — the gargyle proportions he takes on and the ugly grin he wears when he's beating people up.' Most US comic books are usually spineless, but this four-part series is keenly produced with a perfect-bound backbone. It also introduces a new Robin, a pixie-ish thirteen-year-old girl who barely comes up to his utility belt bulge, and ends up with a confrontation between Batman and Superman slamming it out against the backdrop of a nuclear winter. Copies are vanishing fast in all specialist shops and Miller will be visiting London for the UK Comic Art Convention this September.

**LES CAHIERS DE LA BANDE DESSINEE** is the most erudite critical magazine about comics in Europe. In each issue whiz-kid editor Thierry Groensteen compiles a copious dossier on a leading artist, intelligence reviews of albums, and in-depth articles, for example on the future of BD or its links with Theatre or Fine Art. Packed with information and reports from abroad (ESCAPE's Paul Gravett is their UK Correspondent), each issue has a meaty 100 pages for 30 francs + post (or take out a six issue sub for 180 FF post free) from: Editions Jacques Glatnat, B.P. 177, 38008 Grenoble Cedex.



**MINNIE MOUSE** is making a comeback with an up-to-date look and a hot new LP 'Totally Minnie'. Ever since her debut with Mickey in 'Steamboat Willie' in 1928, she's been his blushing high-heeled girlfriend and shrinking violet, but now she's liberated. She's sporting sneakers and some spunky outfits and singing in her own band. In her words, 'I'm making up my style as I go — and it's totally me all over! Whether I'm munching caviar or chili dogs, wearing jewels or jeans, jet-setting or jitterbugging, I'm enjoying it all! Who knows what I'll be up to next? (Lately, I even surprise myself)'





**D E M O B**

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# POPULAR GRAPHICS

This is the latest **HIP PARADE** voted for by readers. Now ask yourself, 'Goodness me! What would my personal **HIP PARADE** be?'

Your choice can include a character, newspaper strip, comic, serial, book, writer, cartoonist, comics artist or even an animated cartoon — in fact anything you like in the world of comics and cartoons.

List your ten latest fave raves or best buys and send them into **ESCAPE** on a postcard or the handy voting form in this issue. Remember you can vote for every issue's chart, so that it accurately reflects your current tastes. All the nominations for the next issue will be tossed into a pilfered tifer and the first five cards drawn will **WIN AN ESCAPE T-shirt. DON'T FORGET** to put your size (M, L or XL), name and address.

This issue's five lucky **WINNERS** of a 'Goblin' Gasser' **ESCAPE** T-shirt drawn by Chris Long are: Philip Deed, New Barnet; M. McHale, Nottingham; Steve Sainsbury, Littlehampton; Darren Shepherd, East Cleveland; James Wallis, Tottenham.

The update **ESCAPE HIP PARADE** of Thirty Tart-Choppers will appear next issue, so put a wriggle in your scribble.

**Galloping Galaxies Part II** Halley's Comet may have come and gone (some would say unseen), but it's left its mark in the comic pages. A new Marvel hero with the breathtakingly original name **Comet Man** is being written by Bill Mumy, star of the 60s TV show 'Lost in Space', and Miguel Ferrer who appeared somewhere in 'Star Trek II'.

**Domino Comix** starts out with a Halley's Comet a la français issue with underground genre strips, graphic and four different full-colour covers by Mezzo, Max, Mix and Gerbaud (25 francs from Mezzo, 2 rue d'Hauteville, 75010 Paris). And in Barcelona there was a special section of comet comics by Martí, Gallardo and others in No. 76 of **El Vibora**.

And the latest book by the great Yves Chaland is an adventure of the plucky Freddy Lombard titled **The Comet of Carthage**. ▶ Now admittedly this deals with the return of a different comet, one which destroyed Carthage 2,000 years ago. But the book's release was cleverly timed to coincide with Halley's passing. 'Mind what you're doing with that telescope, son!'



**Galloping Galaxies Part II** If you remember those brilliant Dalek comics in full colour on the back pages of **TV21** or the Fifties heroes **Rick Random** and **Space Ace**, it's more than likely that you don't know who drew them. His name is **RON TURNER** and over the last few years he's been misused by **IPC** who have usually stuck him on the wrong material. Now two enterprising enthusiasts are publishing him in his ideal genre, science fiction. Each issue of **JRF Presents** begins with an all-new episode of **Nick Hazard**, **Interstellar Agent**, adapted from short stories by John Russell Fearn (hence the **JRF**). As a back-up there are reprints of classic **Ron Turner Space Ace** adventures, full of his robust inventive designs for spaceships, costumes, machinery and alien fauna and flora. It's great to see a British master of classic **SF** comics stepping out into the moonlight once more. Three issues are out so far, £1.00 a copy post free from: Phil Harbottle and John Lawrence, 39 Cartways, Dunstable, Beds.

Each year the **BD Festival** in **Sierre**, Switzerland invites a different guest country. They began with China, then last year Argentina, and now it's Britain's turn (which gives you an idea of how obscure Britain is on the international comics map!) It's a chance for the rest of Europe to discover British comics when they look round a comprehensive exhibition of originals, including almost all the **ESCAPE Artists**, and meet artists there in person such as Brian Bolland, Eddie Campbell, Hunt Emerson and Kevin O'Neill. The Festival runs from June 19th to 22nd and for more details contact the Swiss Tourist Office, New Coventry Street, London W1 (01-734 1921) or write direct to **BD'86**, case postale 46, 3960 **Sierre**, Switzerland. More next issue. Cuckoo!

# HIP PARADE



## KRAZY KAT

by George Herriman

### 2 CHUCK JONES

Cartoon animator of **Daffy Duck**, **Roadrunner** and **Bugs Bunny**.

### 3 V FOR VENDETTA

Written by Alan Moore and drawn by David Lloyd. Warner.

### 4 SWAMP THING

Written by Alan Moore and drawn by Steve Bisseno and John Totleben. DC Comics.

### 5 LEO BAXENDALE

Creator of the phenomenal **Bash Street Kids** and many others.

### 6 ALEC

by Eddie Campbell. **Escape Publishing**.

### 7 WILL EISNER

Creator of **The Spirit**. Kitchen Sink.

### 8 GARY PANTER

Creator of **Jumbo** and **His Zombies**. **RAW** Books.

### 9 JAIME HERNANDEZ

Love and Rockers and Mechanics. **Fantagraphics Books**.

### 10 FRANK MILLER

**Daredevil**. **Marvel Comics**.

### 11 HERGE

The Adventures of **Tintin**. **Mechua**.

### 12 TOP CAT

Brilliant. **Kids Hanna-Barbera** TV cartoon.

### 13 DENNIS THE MENACE

Created by **Clayton** in **The Beano**. **D.C. Thomson**.

### 14 FANTASTIC FOUR

Lee and Kirby's **Science** classics and John Byrne's revival. **Marvel Comics**.

### 15 PEANUTS

by **Charles Schulz**.

### 16 MARISCAL

Spanish comics artist/designer/free spirit.

### 17 CEREBUS

The **AARDVARK**.

Dave Sim's epic comedy.

**Aardvark-Vanadium**.

### 18 ASTERIX THE GAUL

Created by **Goscinny** and **Uderzo**. **Mollat** and **Sergol**.

### 19 STEVE BELL

For his strip '9' in **The Guardian**.

### 20 SPIDERMAN

Lee and Ditko's first 39 issues. **Marvel Comics**.

### 21 POGO

Walt Kelly's immortal strip.

### 22 MAD Magazine

**FREAK BROTHERS**.

Created by **Gilbert Shelton**. **Knockabout**.

### 24 CALCULUS CAT

by **Hank Emerson**. **Escape** and **Knockabout**.

### 25 JEFF HAWKE

by **Sydney Jordan**.

### 26 WINSOR McCAY

For 'Little Nemo in Slumberland' and his animation.

### 27 JOHNNY HART

For his strips 'N.C.' and 'The Wizard of Id'.

### 28 FELIX THE CAT

Otto Messner's **cat** and the animated cartoons.

### 29 ROBERT CRUMB

Founding underground comic artist.

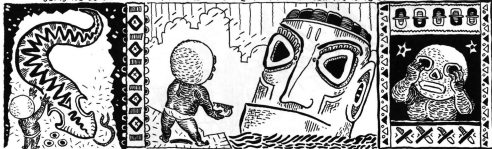
### 30 JOSE MUNOZ and CARLOS SAMPAYO

Argentinian artist/writer team behind 'Black Sinner' and much more.

**BD'86**



THIS CAVE INTERIOR IS FILLED WITH A HUGE PAINTING, A MAGICAL SNAKE SYMBOL BEING CREATED HERE BY WARRIOR PRIMITIVE, USING HIS BARE HANDS. EARTHENWARE JARS FILLED WITH COLOURED PIGMENTS SURROUND HIM.



BUT ONE LOOK AT THE SNAKE'S HEAD SHOWS HE HAS LEFT GAPS FOR WHERE THE EYES SHOULD BE.

EACH TOOL IN THE VILLAGE HAS A SPECIFIC FUNCTION. HERE, PRIMITIVE QUESTIONS VIRAILLE, GOD OF SIGHT, "WHY DID YOU MAKE ME PAINT THIS SERTENTH?"

"NOW MY SIGHT IS NEARLY ASLEEP. MY EYES ARE LIKE TWO DEAD MEN."



ONE DAY, PRIMITIVE, YOU SHALL ASCEND TO THE WORKER'S HEAVEN ON CORDON'S WINGS. THERE YOUR EYES WILL BECOME AS YOUR HANDS, AND CONTROL ALL THAT YOU SEE.

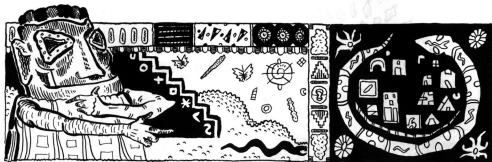


PRIMITIVE IS CONFUSED AND WEAKY. "WAS THE GOD SPEAKING TO ME THEN?" HE THINKS. "I MUST REST; I CANNOT BE MORE MISERABLE."

BUT MISERY SEEMS INFINITE. NEXT DAY, HE WAKES UP TOTALLY BLIND.







Three months go by. VIRALLIE looks down from Heaven, well pleased with his work. But there remains one act of interdevention for him to perform. Hence the appearance of this Gigantic Snake in the Jungle, which encircles PRIMITIF'S village.



No man can enter or exit. If PRIMITIF could only see, he being the strongest could easily despatch this serpent. In despair, everyone retreats to their homes—so Nobody sees the Snake of fire coiling out of PRIMITIF'S HUT. Next day the warrior stands tall in the clearing, his sight obviously restored.



A circle of bones attched around the walls is all that remains of the serpent. But where is the monster's Head? PRIMITIF has cut it off and proudly displays it mounted on a tall sharp stick. Its eyes have been gouged out.



From now on PRIMITIF will be forever grateful for the precious gift of sight. He delights in all he sees. He completes his work by painting a pair of eyes for his snake; and decorates the rest of the cave with his desert visions. The rest of the tribe are amazed what can he see that they are all blind to?



## P-P-Pick Up A Pingouin!



For the 13th year, the town of Angoulême played host to France's International Festival of Bande Dessinée (or 'comics') at the end of January. The three-day event attracted around 200,000 visitors, almost 400 BD artists/writers and 130 publishers, including for the first time Marvel Comics (with guests Walt and Louise Simonson, Steve Leloh and Ken Kelly) and a big section devoted to Brazilian comics.

Among the twenty or so exhibitions covering the spectrum of BD were: a dramatic show devoted to last year's Grand Prix winner, Jacques Tardi (see profile on page 24); a retrospective of American underground comics tying in to Robert Crumb's visit to the Festival; displays of originals by Bourgeon, Serval, Pratt, Manara; celebrations of the children's comics Mickey Mouse and Pif; a look at a new series of full-colour adaptations of operas into comics; drawings done on Macintosh computers; and an exhibition of mini-portfolios by the talented graphic gang Les Amis ('The Friends'), all students of Angoulême's BD and Art schools.

Jacques Tardi presided this year over the jury to decide the Alfred prizes. These 'Oscars of comics' were announced with showbiz glamour and national TV coverage from 'La Nuit des Rois' nightclub late on Saturday night. Here are the main awards:

### GRAND PRIX



Jacques Lob, one of the greatest BD scribes, working with Drulillet, Gottlib, Brecheret and many more as well as drawing his own strips.

### BEST FOREIGN ALBUM IN FRENCH

'Torpedo: Chaud Devant', the gangster series by Jordi Bernet and Sanchez Abelló from Spain published by Albin-Michel.

### GRAND PRIX

#### FOR GRAPHIC ARTS

Selected by Minister of Culture Jack Lang, to Albert Uderzo, co-creator of Asterix.

### BEST ALBUM OF THE YEAR

'La Femme du Magicien' ('The Magician's Wife'), a story by the New York crime novelist Jerome Charyn adapted by François Boucq and published by Casterman. ▼



### BEST YOUNG AUTHOR

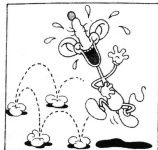
Jean-Claude Götting for his first album 'Creve-Coeur' ('Heart-break') published by Futuropolis.

It's three years since the seminal 'Graphic Rap' show ran at Liverpool's Bluecoat Gallery and the ICA London. This summer the Bluecoat is conducting another round-up of contemporary comic artists and cartoonists in 'Punchlines'. The work in this major exhibition has been selected by local artists Ed Pincus and Brian O'Toole and includes originals by John Bagnall, Glenn Dakin, Phil Elliott, Chris Flewitt, Mark Lynch and Frank Martin. ESCAPE itself has been invited to display covers, strips and layouts from its three year history. Also showing are Bill Tidy, Ray Lowry, Alexei Sayle and Posy Simmonds, as well as other cartoonists, with an emphasis on Merseyside talent, in a lively open section. The Gallery is arranging animation videos, cartoon workshops and a tour to regional venues. It's on from June 25th to July 26th at the Bluecoat Gallery, School Lane, Liverpool.

An essential event!



But instead of being plucked by these exercises, her murderous hatred grows worse.



Squeaky clean — that was the verdict of a US District Court in New York after a two-day trial of **SQUEAK THE MOUSE**, the funny animal splatter comic by that zany Italian Massimo Mattioli. Publishers Catalan Communications imported copies from France, but US customs seized them on the grounds that they were obscene. The jury disagreed and voted unanimously that the hilarious goretoon was not obscene and that the books should be released, becoming instant collectors' items.



Deluxe silkscreen prints or 'serigraphs' have been one of the biggest growth areas in the collectors' market for French BD. Nothing can beat silkscreening for the sheer immediacy of ink on paper and clarity of colours. From huge poster-size images to boxed portfolios of postcards, the emphasis is on limited editions and top-quality production values. **L'ATELIER** are considered by many to be the virtuosi of silkscreen printers. As well as printing for other publishers, Frederic Debrouille and his inky associates put out their own catalogue under the name 'Pour Adultes Avec Réserve'. They recently produced their most ambitious and successful project yet, a 48-page A4-size loose-leaf book of silkscreens titled **Croquemaître** (or 'Bogeyman'). Seventeen sizzling

graphics are represented in it: Benito, Caro, Olivia Clavel, Pascal Douvy, Gerbaud, Philippe Lagautriere, Max Mezzo, Cathy Millet, Placid, Pyon, Bruno Richard, Di Rosa, Biletz Schwartz and Toffe, all from France, plus Britain's Savage Pencil and Charles Burns from the US. The whole thing comes wrapped ▲ up in an acetate cover illuminated by Caro and is limited to only 350 numbered copies at £50 francs each.

Following that, they have released two beautiful large-format prints by Mark Beyer and Charles Burns, each of them numbered, signed and limited to 100 copies. Send them an International Reply Coupon for their mouth-watering catalogue with snappy Bob Zoell logo: L'Atelier, 6, rue de l'Abbe Carton, 75014 Paris.

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## PUNCHLINES

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Full programme details from the gallery.

Also available: GRAPHIC RAP Catalogues 75 pence each inc. P & P.

# MUSIC



Clean-cut Californian combo **The CHALLENGERS BAND** have a re-release compilation of 18 of their Sixties instrumental hits out on the Edsel label. The LP, 'Surf Beat' (ED 143), has been reissued complete with the original cut-out-and-keep cartoon book written and illustrated by underground artist **RICK GRIFFIN** in a pre-psychedelic style. You get twelve A5-size pages of comics, competitions and photos to 'staple and bind in real leather for that luxury look'.



- ▲ **THE RESIDENTS'** first Japanese LP has a beautiful cover by Tokyo Resident and **RAW Artist MARK BEYER**.
- The new **ROLLING STONES** album 'Dirty Work' includes a comic strip by Mark Marek, the creator of the books 'New Wave Comics' and 'Hercules Amongst the North Americans'.
- ▼ And **BD Brat SERGE CLERC** draws the bustling traveller on **JOE JACKSON's** latest, 'It's A Big World'.



'Hey hey we're the Monkees  
You know we love to please  
A manufactured image  
With no philosophies' ('War Chant'  
from the Monkees film 'Head')

At a time when artistic freedom and anti-establishment pose were essential if a pop group were to be thought cool, the Monkees were plagued by their image of being just a TV and record company tool. It's true the group were 'manufactured'. In 1966 Columbia pictures held auditions for a TV series based on the successful concept of the Beatles' 'Hard Day's Night'. The formula and eventual four-man line-up resulted in the wild Monkeemania of the following year. While elder brother turned-on, turned-in and dropped-out, kid sister pestered her parents for the unlimited range of Monkee memorabilia: from hit LPs with exciting fan trivia ('Peter Tork can play eleven instruments') to comic-book adaptations of the wacky foursome's adventures in the British weekly **Lady Penelope** and seventeen colour Dell comics in the US.

The chemistry between the show's characters couldn't fail and didn't view like a TV executive's plot to part teenyboppers with their pocket money. Each Monkee made his own talented contribution to the magic: Davy Jones, fresh-faced ex-jockey, a heart-throb from the UK (in the '60s anyone from swingin' England was in); in the woolly hat was Mike Nesmith, the wry country bearpole; on drums the zany joker Micky Dolenz (with the 'Circus Boy' TV

# Come share my MONKEEMOBILE!



**John Bagnall** gets all childish



811 The Monkees' Monkeemobile 8 inches 127 mm

**Love**

series already behind him); and recruited from the Greenwich Village folkie scene came Peter Tork, the cute loser. The series was full of psychedelic slapstick, teenage fun and musical cameos. What about Monkee music? The derisory term 'bubblegum' was tagged on them by critics as was the rumour that they couldn't play their instruments (they could but didn't until their later records). But, with hindsight, the decision to use some of the leading writers of the time (Boyce and Hart, John Stewart, Lieber and Stoller and Neil Diamond) resulted in a stream of brilliant pop singles which today sparkle next to the dull introspection and endless guitar freak-outs of the late sixties. Now that Rhino Records have

re-released all the Monkees LPs (in their original sleeves), Channel 4 has screened their weird'n'wonderful movie 'Head' and the show has been repeated on 'Saturday Superstore', the group deserve to be discovered by a new audience. Reports that the Monkees have reformed are offputting though. Second attempts and planned revivals are never the same (how can a 45 year old hop into a Monkeemobile without severe embarrassment?) Best thing to do is buy any of the Rhino imports and you too will be able to 'Monkee Around'. (The original Monkee LPs are available from good import shops or direct from Rhino Records, 1201 Olympic Blvd., Santa Monica, California 90404. Greatest hits collections are widely available.)



**BATTLE OF THE EYES** strategy is to spread their comics and graphics far beyond the printed page. Founding zombie **Savage PENCIL** has a drawing on Sonic Youth's 12 inch single 'Halloween 2'. You get three versions of his crazed circular creation, almost reminiscent of Marcel Duchamp's 'Nude Descending a Staircase' but thickly embellished with eyeballs, teeth and nails straight out of Famous Monsters of Filmland. The first is printed white on black on the cover, the second is in brush on the label, and probably for the first time anywhere the third is an engraved picture disc, actually scratched and clawed out of the vinyl on the B-side. It's a limited edition of 500 impressions. It's available for £3.50 including p+p from Rough Trade, 61-71 Collier Street, London N1. Buy two — one to play and one to frame.

**WHILE YOU'RE AT IT!** Mr Pencil is also available prêt-à-porter. He's defaced The Fall's US tour T-shirt with a schizoid cat in green and silver and his poster for Sonic Youth's Brighton gigs is also out now in T-shirt form. Nurse! The screens!

# Of Mice & Sadness



Sav Sadness has been living in an anarcho-vegetarian oasis in the business area.



There's a mouse in the kitchen!

A mouse? This is serious! We need a house meeting!



Pest control's not mentioned here, so how we gonna choose the beast's executioner?

I say Sav should do it. He's the least ideologically sound person here. I saw him eating meat.



HaHa! What a laugh!

Yeah. And he reads those sick comics.

And he watches those nasty gore-splattered horror films.



Oh, come on folks!

Just because I've got a sick sense of humour, don't mean I've got no feelings. Why can't Tass kill the mouse, hey?



Oh, don't be so conformist, Sav. You know we are trying to teach Tass how to adopt a non-aggressive attitude.



Okay folks, what's the verdict of this meeting?

Go out there and kill the scum-bag. Sav, or we'll rip up your Peter Bagge comics!



Mumble...hm, grrr. Mumble mumble. Why is it always me? Mumble Mumble...

Meanwhile, high above the grey skies of the English country-side.

Mmmmm... I'm hungry.



Oh dear... how can I go in there to kill a mouse?



The problem is, no matter how sick, perverted and dirty our minds know mice to be...



... our hearts still see them as cute, furry little sweeties.



I still have nightmares about the last mouse I killed...

**THE BLOOD!  
THE BLOOD!**



I suppose I had better do the job then. This could come in handy against the beast!



My gosh! It's by the sink! I'll try to hit it with a flying mallet!

Skweek!



**DRAT!  
Missed!**

My god! What is it with me? Such thoughtless violence. That blind desire to kill. And I would never willingly hurt another living creature!



Well I must say, I am glad to hear that!



How can I deal with this mouse without killing it?



Yes folks... it's Ronny the Radio-Alarm-Clock.

Hi there Sav, you want to get rid of a mouse without the spilling of blood? Then use the Zapless mousetrap. A strong ventilated box, with a spring operated trap-door, it holds the mouse until you figure out what to do with it. Only £5-99.



Gee... thanks Ronny. That's a real triff piece of information. I'll go and act on it right now.



Glad to be of help, Sav. Want to know about the Royal Baby's first belch?



Hmmm...Tsk. I say, Mouse, want to hear about the economic crisis in the U.S. Banking System?



I'm off to seek out a humane trap to solve the mouse problem. See yah!



But where can you find the Zapless mousetrap?



**ZAPILESS**  
MOUSETRAP!  
ON SALE  
HERE

Aha!



**DING!**  
Ahah... a customer.



Excuse me... but would you have the kindness to sell me a Zapless mousetrap?



Sure thing, dear Sir! And may I say what a pleasure it is to appear in your cartoon-strip?



And that, dear reader, is how a Zapless mousetrap came to be on Sav's kitchen floor that night.







Because out there I can be free from the persecution we mice receive from you humans.



Well, you must admit that your lot do deserve it. Always eating and crapping on our food. A right bunch of messy blighters.



Messy blighters..? That does sound good coming from a human....



... I mean, when did you last see a mouse deliberately ruin good food?



When did a mouse turn lush forests into arid towerblocks?



And you don't see us mice pollute the sea and stuff.



You certainly never see mice kill other animals for the sheer hell of it.



And I won't even begin to mention the things your lot do to each other.



I admit it... humans have no right to criticize mice. I'll take you to the countryside.

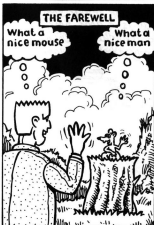
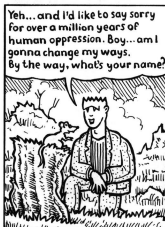
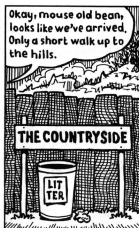


I'm going out for a few hours. This mouse is set for the Freedom train, the journey away from persecution and suffering!

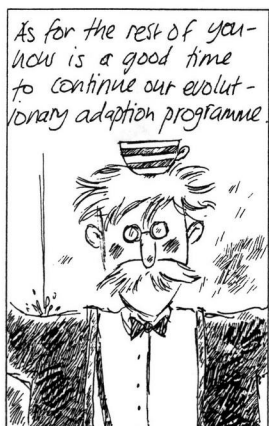
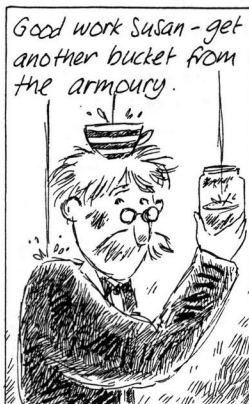


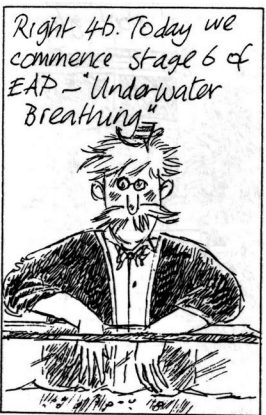
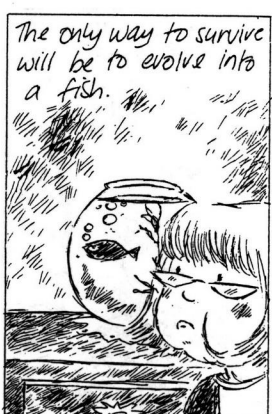
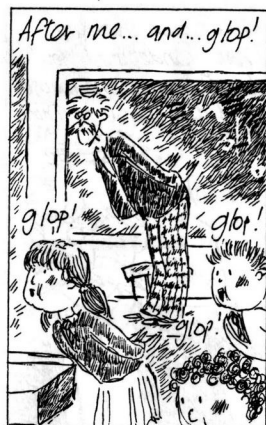
Get us some muesli while you're out. If you can't, get a freshly slaughtered lamb... oops!





Conceived and drawn by Bob Lynch.







Mr. Doddleswood—  
please explain yourself.



Your own stupidity  
has condemned you!  
I'm the only one whose  
had the sense to think  
ahead.



I won't have my  
daughter turning  
into any fish—  
what would the  
neighbours think?



Pah! Come the day  
of reckoning class 4b  
will proliferate amongst  
the chaos—now get  
out!



Mr. Doddleswood—you  
leave me no choice—  
I'm calling in the  
authorities.



Show me your worst—  
feet!—it's all over for  
you!

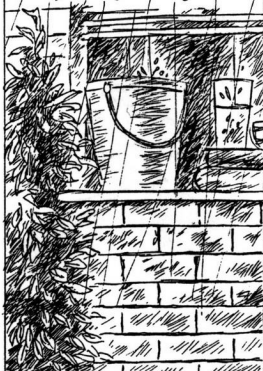


Well—how  
rude.

Let's take it from the  
top—and...



+ gllop! gllop! gllop!



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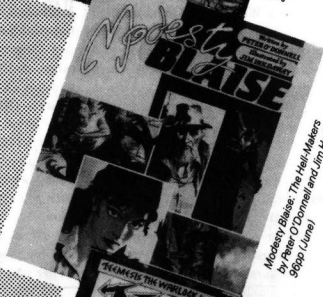
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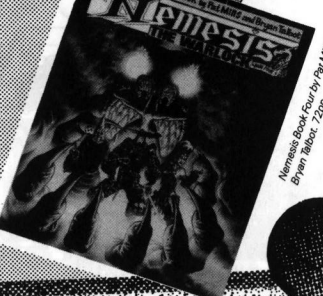
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# TARDI

Jacques Tardi is a man uncomfortable with success. He distrusts it and the media hype it brings. He shuns the cocktails and celebrity, the trappings that come with winning the Grand Prix for best French comics artist at the International BD Festival of Angoulême. At this year's Festival he was asked to exhibit his originals as is the tradition. But characteristically Tardi chose to avoid the usual self-congratulatory show and instead with François Vie devised an arresting exhibition entitled 'One Hero Can Hide Another'. 'I want visitors to come out of this exhibition feeling depressed.' It certainly achieves this.

At the entrance you put on a sort of infra-red stereo Walkman which lets you listen to passages of a story written and narrated by Tardi. As you walk through the seven different 'sets' — crypt, museum, secret corridor — you are actually inside the thoughts of Tardi's anonymous civil-servant in a bowler hat in a three-dimensional story. You wind up in 'No Man's Land', a six-minute audio-visual display based on his ongoing series, 'War of the Trenches'. It's not a happy ending. 'The truth is sad: man is a monster — look at him, he's made two absurd destructive World Wars in the space of thirty years.'

The exhibition and much of Tardi's work reveals his strong anti-War feeling. It's an obsession that goes back to his childhood, part of it spent in post-War Germany. 'When I was small, my grandmother used to tell me stories about my grandfather in the First World War. I think the first book I read that wasn't a picture-book was a War story about an army dog who saved his master. And I still get this recurring nightmare of finding myself standing in front of a Call Up poster — it's a personal anxiety of mine, being caught up in a situation I can't control.'

The theme appears in some of his earliest stories such as 'Adieu Brindavaine' (1973) and 'Le Fleur au Fusil' ('The Flower in the Rifle') (1974) through to his sporadic series in (A SUIVRE) magazine, 'War of the Trenches', translated in RAW 5. Although he has been researching the 14-18 period meticulously, his main interest is not historical detail but human drama. 'In a way the



trenches are a symbol for life. You try to stay in your quiet shelter, but you have to go out, there are people in power who can force you. Then once you're out, there are others who will shoot you down, who want your skin.'

Tardi has just finished his second adaptation of a Leo Malet detective novel, '120, rue de la Gare' which opens in a prison-of-war camp. He was anxious to avoid familiar cliché images. To help him put it across in a fresh way he used some precious sketches which his father, a soldier by profession, had drawn during a six-year imprisonment in a stalag.

This story together with almost all Tardi's other comics has been serialised in the BD monthly (A SUIVRE) going right back to its first issue in 1978. The publishers, Casterman, have had great faith in him from the start, commissioning him in 1976 to develop a continuing series modelled on Herge's 'Tintin' books, which Casterman also publish. He came up with 'The Extraordinary Adventures of Adele Blanc-Sec' set in Paris in the years leading up to the First World War. Adele is an eccentric heroine, not beautiful but enigmatic and feisty, a writer who drinks, smokes and shoots like a man.

She lives in a Paris that is historically accurate and yet at the same time terrorised by fantastic mysteries and monsters — a pterodactyl, a prehistoric man, an Egyptian mummy brought back to life, a cult of demon-worshippers, the stuff of early horror movies. There are six albums in this continuing melodrama which has been his most commercially successful work to date.

But Tardi has mixed feelings about 'Adele Blanc-Sec'. 'I like getting back to an 'Adele' story from time to time, because it's familiar territory. But the character of Adele doesn't interest me so much now — she's there to justify the secondary characters who are much more interesting to me. I go on doing it because the series sells, but I can't churn out one a year systematically. I'd get bored if I had to slog away on it for too long, so I prefer to alternate it with different projects.'

To add variety he draws his own more personal stories and collaborates with other writers on albums set in a variety of environments. As well as the two Leo Malet novels, he's collaborated with Jean-Claude Forest, creator of 'Barbarella', on a surrealist epic 'Ici Meme'; with Picaret on 'Polonius', a Fellini-style tale of Ancient Rome; with Jean-Patrick Manchette on the detective thriller 'Griffu'; and with Benjamin Legrand on 'Tueur de Cafards' ('Cockroach Killer').

Present-day New York is the location for this last album, which grew out of Tardi and Legrand's fascination for the city after several trips there. 'Ben and I had watched the TV coverage of the assassination attempt on President Reagan, repeated over and over in one evening. To us it looked like it was straight out of a Martin Scorsese film. The twist was that the man who had shot at Reagan turned out to be a fan of 'Taxi Driver' and madly in love with Jodie Foster. We were struck by the fact that in this sort of assassination (of Reagan, or Kennedy and Lennon), the killer is always crazy or unbalanced. That intrigued us and gave us the idea of a criminal organisation on Wall Street which recruits these poor guys and uses them to assassinate top people, knowing full well that they'll be caught and make perfect culprits.'

The culprit in their story is a pest-exterminator named Walter Eisenhower. 'Appropriately he starts on the little bugs before graduating to the big ones!' Eisenhower looks like Jimmy Carter and in his bright red overalls he stands out from his black and white surroundings, 'clearly marked as the principal character and victim'.

Present-day New York is also the location for the story that follows, written by Dominique Grange, his wife. They married in 1983 and recently adopted a Chilean baby named Oscar. Their story, set in contemporary New York, returns to Tardi's obsessive theme of the horror of war, in this case Vietnam.

In this climate of Rambo-style retaliations, perhaps it will offer some sanity. ●



Puis, de nouveau, la pluie, la poussière et la chaleur, la marche plus douloureuse encore, les reins écorchés par la liègue de kilos d'équipement que contenait l'as de carreau.

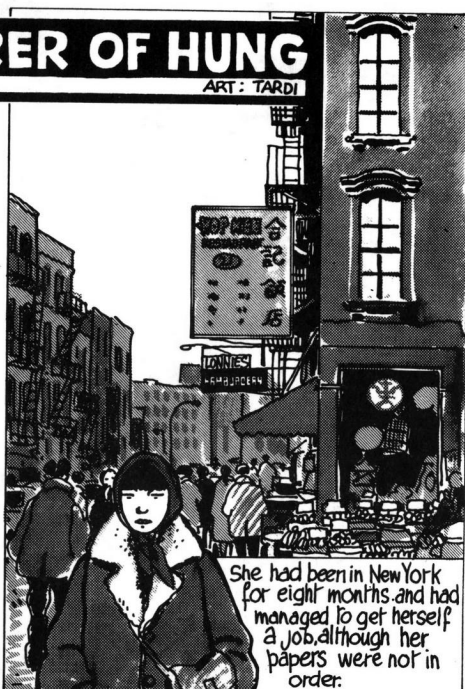
# THE MURDERER OF HUNG

STORY: DOMINIQUE GRANGE

ART: TARDI



Nguyen Thi Loan was one of the boat people, an escapee from the wars in Vietnam and other horrors.



She had been in New York for eight months and had managed to get herself a job, although her papers were not in order.

She worked in a restaurant in Chinatown, owned by Vietnamese immigrants who had fled when the French first unleashed fear and death on their country.



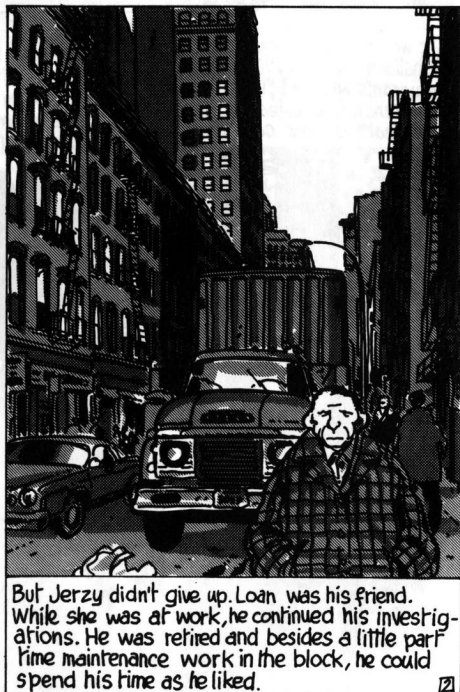
Late again, Loan! You should go to bed earlier so you can get here on time. If you do it again...

Loan felt the manageress didn't like her, but made the best of it. She thought of her father, an active FNL militant from the start, who chose to stay behind despite the poverty and repression. He must have thought accepting better than fleeing, after his life of combat...



She thought of Jerzy from the flat next door. He had become a close friend, the only one who knew why she had come all the way to New York...



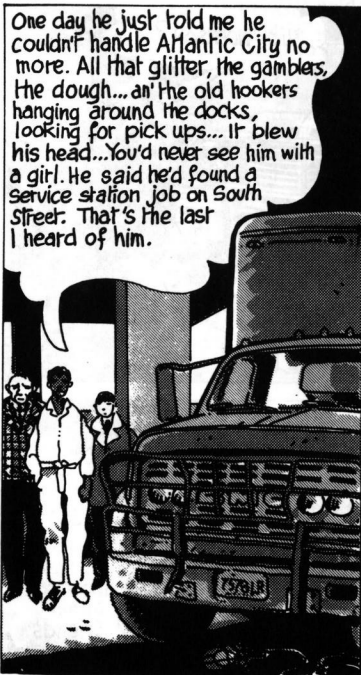
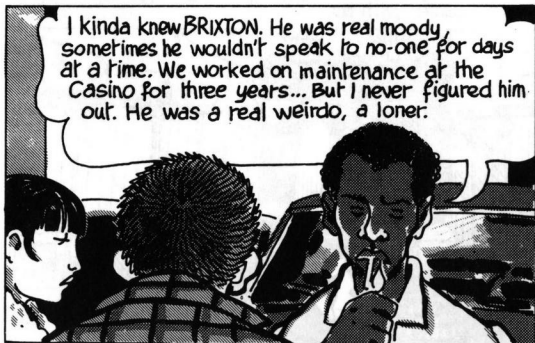


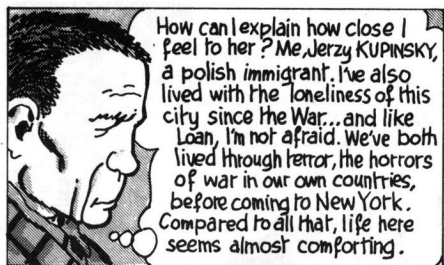


The woman gave him Slim's work address. Whenever she had time off, Loan dedicated herself to her one goal: finding Cliff BRIXTON. Jerzy always came with her.









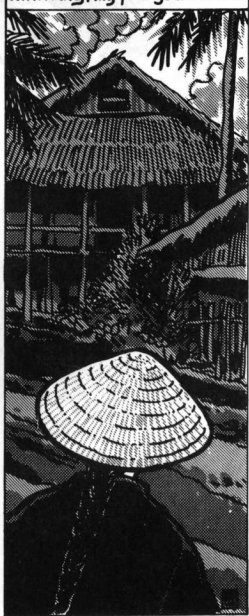
I was rusting around, trying to save some of those defenseless people. Everyone was fleeing from the village, trying to get to the shelters.



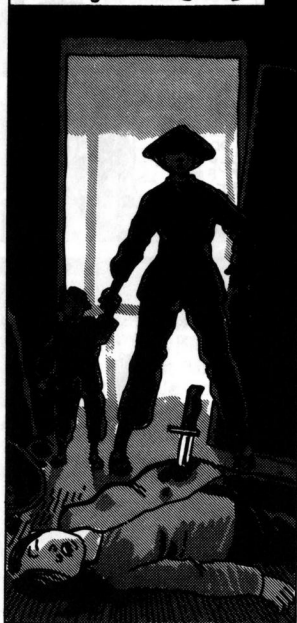
Suddenly I remembered a young pregnant woman who was about to give birth. I hadn't seen her among the evacuees..



...I went back through the village with Hung, my four year old son.



That was just the beginning...



I tried to get to the shelter...



...I could hear the screams of the animals massacred by the Marines, who were cleaning up the place...stealing the little we had left and firing at anything that still moved...



Suddenly...

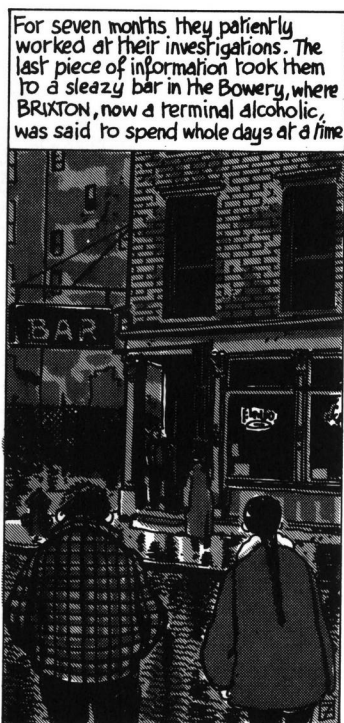
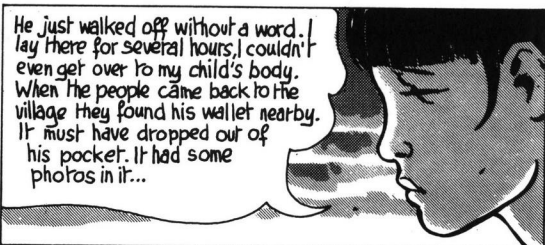
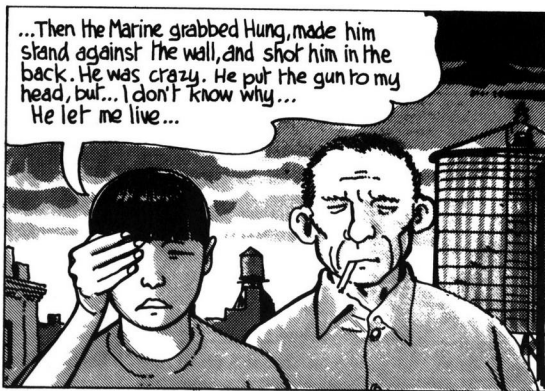
**HEY,  
YOU THERE!  
HOLD IT!**



I knew he was going to kill us. But I begged him to spare my son.







Loan had a revolver in her pocket and her finger was curled round the trigger. But her face was calm and she felt quite determined. Jerzy asked about Brixton.



And Loan saw him, again. He had left his left leg in Vietnam and the war had turned him into an alcoholic. He had sunken lower and lower...



...down into the Bowery gutter. The man who thought he'd got away with murdering Hung and raping Loan, the swaggering Marine, was now a total wreck...terrible memories came flooding back to the young woman's mind, but Jerzy brought her back to reality.



You don't need it now. Life has taken revenge on him for you. Come on, there's nothing left to do here...



HENRY WEBB

I wish he'd give me some laughing gas. No, that's alright. I can do it; Pain is a measure of being.



HELP! There's a trampoline in my mouth. my neck can't stretch any more. DID I pee or sweat? my THOUGHTS are so LOUD!

This should  
get it,  
Mr. Webb.



GARY PANTER

Back in the old days they sawed legs off with rusty handsaws & no knock-out drops. I should be thankful... Eek, my tongue's gray-ing. The toaster on my lap is hot!!!

Hmmm... ISNT THAT  
molar pead yet?  
Little touchy?



The big chair is so comfortable.  
that slight saline breeze, may-  
be Hell trip and hit his head on  
a sharp enamel counter. It's  
almost done... 222

Do you have any children, Mr. Webb?

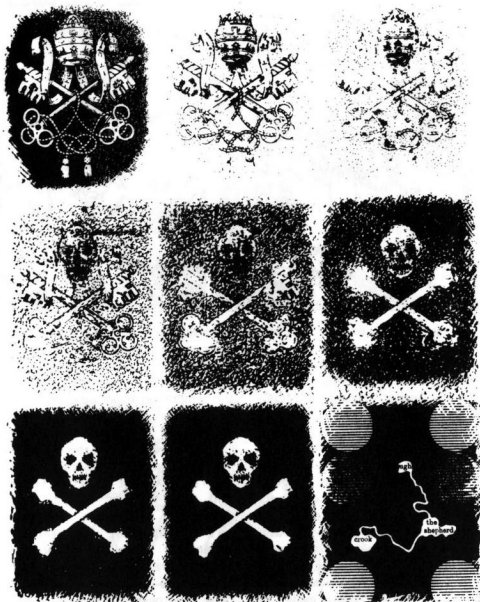
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## SERVO DE SERVO

**TOM PHILLIPS**  
Dante's Inferno

This adaptation of Dante's *Inferno*, translated and illustrated by Tom Phillips, is an enormous project that took him seven years to complete. Originally this work existed as a deluxe livre d'artiste, a collection of limited edition prints hand-bound in three leather volumes. That luxury edition cost £10,000. This popular edition costs only £25 and contains all three books in one handsome volume, produced to the highest available quality under the artist's supervision. It would take several reviews to convey the full value of this beautiful book. It consists of 139 full colour plates which illustrate the 34 Cantos of the *Inferno*. Phillips has rendered the translation into straightforward modern blank verse. Each picture stands up as a work of art in itself. They don't always directly illustrate the text; as Phillips says, Dante's descriptions of Hell are pictorial enough and don't require literal depictions to back them up. Instead Phillips intends his pictures to be a 'visual commentary'. By judicious use of metaphor and symbol, these images aim to reveal the abstruse truths inherent in Dante's work. He employs a vast array of techniques here, displaying his preference for the indirect, oblique approach. He won't simply draw a human figure, but chooses instead to concoct a disturbing assemblage out of cut-ups from the *Boys Own Paper* or else derive a figure-like shape from his extensive photo-reference sources. A

postcard photo of bathers near Butlins is treated and degraded until it looks like nothing short of damned souls immersed in a sea of blood. He borrows from comic strips and cinema stills and makes references to other artists' paintings including Dore's and Blake's versions of *Inferno*. He also quotes from his own previous output; fragments of 'Benches', 'Flags', 'A Walk to the Studio' and 'A Humument'. The physical processes involved in print-making fascinate him and he constantly experiments with all the photographic and mechanical techniques available. Despite the laborious, exacting and semi-conceptual means that Phillips uses to arrive at each picture, the results are never dry, sterile or boring. On the contrary, he creates lasting powerful images, allusive and poetic texts, all to further the meaning of *Inferno*. There isn't a scrap of irrelevant or careless material in the entire book. Just about every nuance in each tableau has a purpose behind it — and to help you along, Phillips has provided a useful set of notes and commentary at the back of the book, explaining the details of each picture. Discover the excitement, terror, relevance, politics and humour of Dante's moral teachings as interpreted by Phillips. It's a near perfect piece of work. (Ed Pinent)

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## HERGE The Adventures of Jo, Zette and Jocko The Valley of the Cobras

'You know, your character Tintin, he's not bad, we really like him. But you see, he doesn't earn his living, he doesn't have any parents, he doesn't eat, he doesn't sleep. It's not very logical. Couldn't you come up with a little character whose father works, who has a mother, a little sister and a little animal friend?'

This is how Herge described his brief for a new series from the French weekly *Coeurs Vaillants* ('Valiant Hearts') and in 1935 he set to work, wondering if they might perhaps be right. He started with a cheeky pet monkey Jocko and around him created a family — Jo, his sister Zette and his parents Mr and Mrs Legrand. He made his father an engineer, a job that would require him to travel. But the brief was misleading. Somehow Herge had to get the whole family along too. And the children could never get up to anything without their parents giving them permission or worrying about what had happened to them. Herge once said, 'There's nothing like parents to weigh down a story!' Still Methuen have made the best choice available here. **The Valley of**

**the Cobras** is the fifth and final album of this series. It's the only story complete in one book; the first four albums comprise two two-part adventures with science-fiction themes. Unfortunately the Legrand family are all still pretty dull here — even Jocko the chimp doesn't get up to much. But at least there's some cleverly-timed slapstick comedy thanks to the hot-tempered Maharajah of Gopal. And it was Herge's assistant Jacques Martin who came up with the colourful plot in which the construction of a bridge in the Himalayas is threatened by the Maharajah's scheming Prime Minister in cahoots with a corrupt fakir.

But in the end this book proves that it's the very illogic of Tintin that makes him so much more exciting and popular than these very proper grown-up children and parents. As Herge said, 'At least Tintin is free and happy! It reminds me of the saying of Jules Renard, 'Not everyone can be an orphan.' (Paul Gravett)

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Ray Lowry grew up in the first burst of rock ('n' roll) and travelled along the parliamentary road to socialism. The failure of both has created one true benefit for humanity, the world's greatest poppolitical cartoonist. Unlike the tide of single-idea cartoon books currently polluting the 'humour' section of your local bookshop, **This Space To Let ...** is inspired by and reveals its creator's personality. A man who can sing 'Hound Dog', drink Carlsberg Special Brew, sell loony-left newspapers and draw cartoons with the same verve and vigour, and all at the same time. (Errm ... could you check that last bit, please?) This book collects work previously published by **Punch**, **Private Eye**, and **New Musical Express** dealing with ... deep breath ... Hitler! Elvis! Religion! Art! Punks! Post Punks! Depression! Apocalypse! Tee-shirts! Leather Jackets! Bastard Rock Stars! and Rich Bastard Rock Stars! Over 120 fab-fun single-frame cartoons rendered in Lowry's scrape-splash-swash style. (Bob Lynch)

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## SANCHEZ ABULI, ALEX TOTH and JORDI BERNET Torpedo 1936 — Book One



The 1930s have been left largely unexplored in contemporary comics, despite being a staple era in which to set fiction. **Torpedo 1936**, translated from the Spanish magazine **CIMOC**, helps rectify the situation. Appropriately it's drawn in black and white by Alex Toth and Jordi Bernet, two masters of the medium. They accurately evoke the slightly larger-than-life world of Luca Torelli, a hired killer in a crime-infested city. Although it's a dirty corrupted place, a kind of glamour shines through and it is in the two episodes drawn by Toth that this can be most clearly seen. There is a lyrical romantic quality to his work and scripter Sanchez Abuli capitalises on this trait with stark sweet-and-sour stories.

Under Bernet's influences, Torelli becomes much more of an anti-hero,

admirable for his intelligence and tenacity, but utilising these talents for destructive ends. Here the script is tight and witty, thankfully resisting the temptation to include too many Chandler-esque lines, and a picture emerges of a frightening, chaotic lifestyle. In reflection of this the art is rougher, more impressionistic and owes no small debt to Caniff's **Terry and the Pirates**. Despite this atmosphere of violence, the book isn't as depressing as might be imagined. Torelli's continued existence amid constant danger becomes an emblem of survival, of hope. They needed that in the 1930s; and we need it now. (Peter Campbell)

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## RICK GEARY

From his subject matter to the stretched elastic of his rapidograph line, from his wonky Box-Brownie panel compositions to his snapshot album method of storytelling, there is nothing that Rick Geary does that anyone else does in quite the same way. He's an original. More than simply a new angle on his chosen craft of cartooning, between these covers Geary provides a fresh and individual slant upon the world and how we see it, surely the only accomplishment worth a damn in any field of the arts. With the work assembled in one place rather than spread out in a paper trail through the pages of **National Lampoon**, **Epic Illustrated** and his own self-published mini-comics, it's possible to get a real sense of Geary's vision at work. The world that his self-conscious and delightfully plastic characters inhabit is a strange disjointed place that's only held together by its own poetry. Miraculous phenomena are to be

## At Home With Rick Geary

found in quantities that make them commonplace, while the dull and mundane minutiae of everyday life are treated with an awe and fascination that transforms them into something fabulous. A perfectly unexceptional house is opened to inspection by the public as if it were a shrine and an image of Christ is formed by spilling a glass of Ruby Cabernet upon a living room carpet. It's a world seen in glimpses and remembered in fragments, where days or months or years may elapse between panels, and where the vast stretches of story that are simply left out become as fascinating as the incidents actually commented upon.

**At Home With Rick Geary** is at once an education, a compendium of magic and a lot of laughs. I genuinely can't think of a reason why everyone shouldn't want one of these.

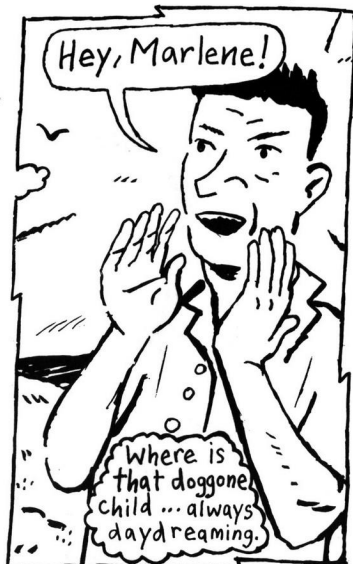
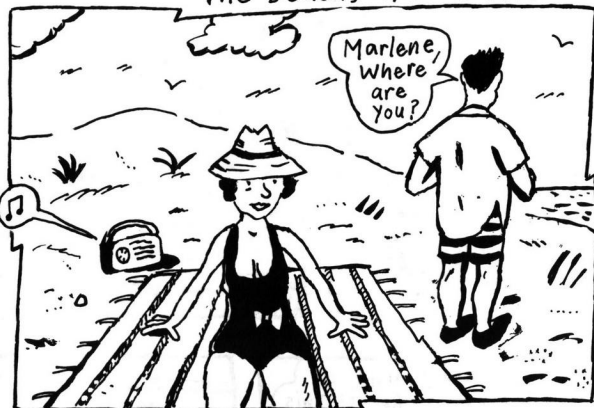
(Alan Moore)

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# The Kennedy Girl.

A "ROMANCE" — © — John Bagnall.

The Beach, Hyannis Port....



Marlene is watching the breakers



At school last year, Marlene became known as "The Kennedy Girl.."





and bought herself the costly "first lady" look...



...Next she made an attempt to join the Catholic Church...



Finally Summer came and the decision of where to holiday....





Which  
brings  
us  
back  
to  
the  
sand-dunes  
of  
Hyannis...



Terrible  
thoughts run  
through her  
mother's head...



But  
she keeps  
on searching  
as dusk falls...



elsewhere...



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### CHARLES BURNS Big Baby in Curse of the Molemen Raw One-Shot 5

This is another in the series of solo slots devoted to comic artists extensively featured in **RAW**. **Big Baby** is the brainchild of Charles Burns and to date is his most ambitious comic narrative. Like the editorial policy of **RAW**, the spirit of Burns' work cuts across 99% of the hidebound material which passes for comics today.

A recurring theme for Burns is his exploration of unresolved incident within the context of domestic suburban life. In this book he builds the narrative around a series of unanswered questions, so that the story has a speculative life beyond the final frame. Doubt and uncertainty are essential ingredients to all Burns' strips. Like a dream with its shifting perceptual landscape, he collides his characters to expose the ambiguity of human nature. A classic device of the writer of fiction is that of merging the boundary between the real and the imagined, so that they become blurred, leaving its audience stranded in the intervening gap. The child's fantasy world of 'imagined' monsters is set against the paranoid fears, albeit imagined, of the adult world. But it is never made clear where this overlap takes place.



It was Stanislaw Lec who said, 'All our separate fictions add up to joint reality'. The strength of **Big Baby** resides in the artist's ability to sustain intrigue, confounded further by the final sequence leaving the reader in a state of disquiet. There is plenty of room for this starkly contrasting black and white contribution to the 1%.

(Les Coleman)

Raw Books £6.00 40 pages  
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### HERMANN The Towers of Bois-Maury Book 1: Babette

The appeal of European comic artists is their uninhibited adventurous approach towards drawing, in contrast to many American artists who seem stylised and steeped in conformity. In Europe this legacy of draughtsmanship has led to extremely able artists, many of whom, like Tardi or Crepax, have evolved styles of profound simplicity. Belgian artist Hermann is another master in this category and his latest series is set in 11th Century France.

This first book serves mainly to set the scene and introduce us to two central tragic characters; the gentle knight Sir Aymar, seeking to regain his ancestral homeland, and Germain the

stone-mason, who, having lost the use of one of his hands, is left to a life of destitution and crime. It's an absorbing tale, capturing a plausibly medieval atmosphere. Hermann's economical drawing style is complemented perfectly by colourist Fraymond whose simple but thoughtful washes convey a range of moods, from balmy harvest sunshine in the fields to a gloomy half-lit castle interior. More's the pity that some of this economy and subtlety couldn't have been reserved for the cover — the only blemish in a fine book.

(Bob Moulder)

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## FILM

JEAN-JACQUES BENEIX of 'Diva' fame has been chosen to direct the TINTIN film which Spielberg will be producing. Melissa Mathison, the writer of 'The Black Stallion' and 'E.T.', has written an original screenplay based on three of Herge's albums and dressing up in plus fours to play the role of Tintin will be Christopher Lambert (of all people), star of such films as 'Greystoke' and 'Subway'. Perhaps six-foot Lambert will have to walk around in a trench?



**MALCOLM McCAREN** is a fan of **SWAMP THING**, the brilliant DC horror comic written by **ALAN MOORE**. He not only named his recent album after the series, but hired Alan to write a screenplay for his forthcoming film project with the working title 'Fashion Beast', based on the eccentric life of **Christian Dior**. Fame at last?

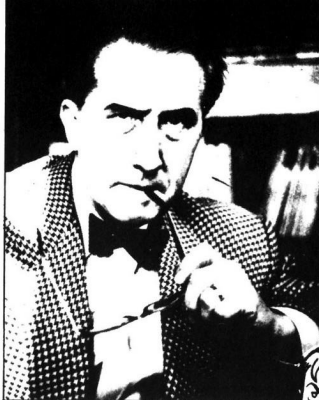


**FILM & STRIP** features comic artists who work both in strips and in animation. Those on show are **Steve Bell**, **Biff**, **Hunt Emerson**, **Rian Hughes**, **Lin Jammet**, **Pokkettz**, **Christine Roche** and **Paul Sample**. The exhibition runs from May 31st to June 29th at Kirkcaldy Art Gallery and moves to the Cooper Gallery, Bartsley from July 5th to August 29th.

E.P. Jacobs was Herge's first collaborator on Tintin. He is an equally successful Belgian comics artist in his own right. Eighty years old, he now lives in Brussels. His success has been built on Blake and Mortimer, a series of adventures, which today are at a virtual standstill, waiting for the concluding part of his most recent story, 'The Three Formulae of Professor Sato'.

Now the French film magazine 'Cahiers du Cinema' announces that the shooting of **La Marque Jaune** (The Yellow Mark) begins in London this summer. This film will be the second by the young Vietnamese director Lam Le, to whom we owe the beautiful 'Poussieres d'Empire'. The producer, Irene Silbermann, has just bought the rights to adapt **La Marque Jaune** and has entrusted Lam Le and Olivier Assayas with the elaboration of the script. The names of famous actors have been mentioned: David Bowie would be Blake, William Hurt might play Mortimer, but other sources indicate that Mickey Rourke might be Blake and Philippe Noiret Mortimer. Let's not forget that many films never get past the planning stages and that many comic strips adapted into films have been flops ('Gwendoline', 'Sheena the Jungle Girl' and others).

But if **La Marque Jaune** ever comes to the screen, let's hope Lam Le remembers the origins of this phantasmagorical mystery. E.P. Jacobs came to London in 1952 to research the settings for his story. That year, England is full of the Coronation and sees the first TV sets. Secret services around the world are very interested in the influence of magnetic waves on the human brain. The USSR and USA are dreaming of controlling their opponents' brains and begin important psychological research. Jacobs quickly realised how to use these various elements to weave his story. His fearsome mad scientist Doctor Septimus (directly descended from the terrifying Dr. Mabuse) kidnaps leading judicial and journalistic figures to crush and control their brains. Septimus and his servant Olrik set out on a crimewave, stealing the Crown Jewels, derailing an express



## JACOBS' CRACKER



**ERIC SIMON** reports on plans to adapt Edgar P Jacobs' best-selling characters into a live-action film based on 'La Marque Jaune'.

train, kidnapping a High Court judge and the Daily Mail's editor and committing many murders. The thoroughly British detectives, dashing Captain Blake of M15 and his stocky scientific colleague Professor Mortimer, are called in to investigate. During Jacobs' stay in London with his wife, he located the house of Dr. Septimus at 2, Tavistock Square in the heart of the University quarter and decided that Mortimer would live in a baroque house in Park Lane. Olrik's car would collide with a double-decker bus at Holborn Circus. Limehouse docks, with their web of steel cranes, girders and ropes, is the scenery for a magnificent chase. To find out more about modern police methods Jacobs visited Scotland Yard and went up the Thames in a Wapping Police patrol boat. From a simple ten-day visit, Jacobs created a brilliant work of rain, colour and action.

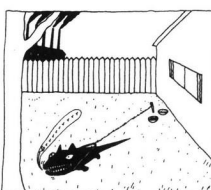
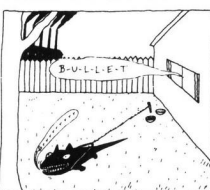
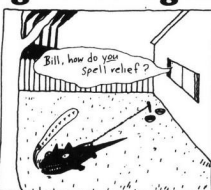
Filming today poses problems. London is no longer the city it used to be. The white smiling Tower of London is nothing like the grey sinister monument at the beginning of the book, the Limehouse docks disappeared ages ago and the cranes on the Isle of Dogs are only memories. The film of **La Marque Jaune** risks being an international hybrid superproduction, far removed from the original masterpiece of Jacobs' British thriller serial. It would certainly have been more appropriate to have adapted his book in the mid-Fifties, in the style of 'The League of Gentlemen' (1949, Basil Dearden), 'Dixon of Dock Green' or even **The Blue Lamp** (1960, also by Dearden). Perhaps it's the strong man from Rank Films who should have struck the gong to announce the cinema arrival of **La Marque Jaune**. ●

1985 by David Lynch

by David Lynch

## The Angriest Dog in the World

The dog who is so angry he cannot move. He cannot eat. He cannot sleep. He can just barely growl. ... Bound so tightly with tension and anger, he approaches the state of rigor mortis.



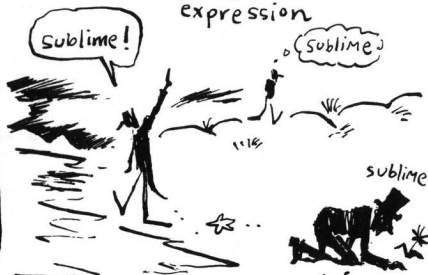
**DAVID LYNCH**, director of 'Eraserhead', 'The Elephant Man', and 'Dune', is drawing a biting conceptual strip for the Los Angeles Reader called 'The Angriest Dog in the World'. Each week he repeats the same introduction and four panels, just changing the dialogue. Grrrrrrrr.

# - Tales from the Riverbank - by Glenn Dakin

Poetry  
was invented  
hundreds of years ago  
When Robin Hood  
shot Isaac Newton  
through the head  
under the  
apple tree



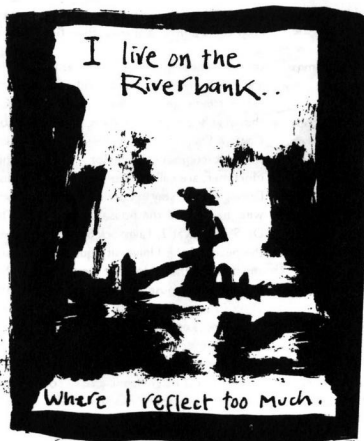
It was discovered to be easier  
to find a rhyme than pursue  
an apt or precise  
expression



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~ Featuring Space Face Anton Path and Captain Oblivion.

Excuse  
me if  
I get things  
wrong  
- but I  
would rather  
make things up,  
you understand,  
than  
do research..



Alfred Sisley  
painted with  
a sad sensitivity  
Seeming most at  
home  
with a grey  
Flood -  
a snow scene,  
sticks of  
trees  
and houses  
- Frankly  
portrayed -  
seeming to  
capture the  
seasons  
in their  
faces.

Another man who spent  
a lot of time on the  
riverbank is  
Monet.



No-one paints  
a summer day  
like Monet...



- except Van Gogh  
- who doesn't need to.







I pondered this for many hours..  
when I told my friends about it  
down the pub they were astonished  
at the frank way I told the story.



Committing myself in  
complete faith  
that they do with me  
as they wish -  
Knowing full well  
that I have Sod-all  
choice in the matter..

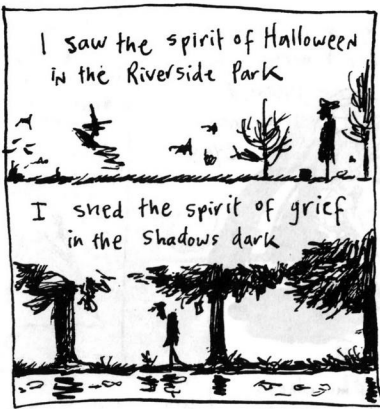


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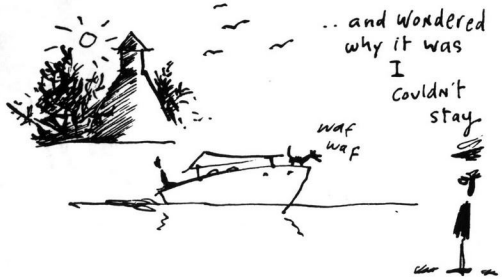








I saw the Cruising boats  
take pleasure in the Sunday ..



and when you come to follow in my footsteps I'll be gone.



It was my eyes that gave  
it away really..  
I had got used to living  
with a lot of unhappiness..



Looking in the mirror  
one day I noticed my eyes..  
haunted,  
unhappy  
eyes.



So I thought to  
myself - eyes  
like this are a  
disgrace..

I must do  
something about  
it!



and I was sitting in bed  
looking at my brothers book  
of Monet paintings.



Maybe because of my illness  
or because I had no summer  
of my own, I became lost  
in them..



I was where I needed  
to be..  
I was by the river.



I was with the soft blue  
skies  
and the dragonflies  
the sky lies  
Upon the water -  
the water is white  
and blue with  
clouds..



the face  
of heaven  
is on  
the water.



..and there is such  
a mystery in the  
shadows..



Such Sympathetic  
night dark  
Shadows



-Then they  
Chuck you back  
in the world-





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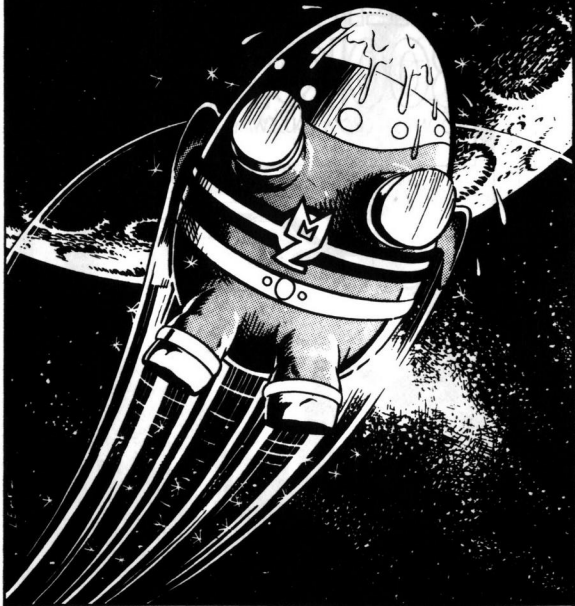
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but the enigmatic 'Oceania' and a cut-out model of the Odean, Sutton Coldfield, are more successful. The complete 20-page story, 'A Briefcase of Dreams' in **CD 2** (70p) is compelling and filled with atmosphere (see above). **MAURETANIA COMICS I** (£1) presents the nine-page 'Mine River' with country scenes reminiscent of Graham Sutherland and a variety of shorter pieces with guest strips by Julie Ryan and Paul Harvey. Prices are post free from: 78 Colney Hatch Lane, Muswell Hill, London N10 1EA.

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**P.L.G.** was one of the inspirations for setting up **ESCAPE** (so blame them!). Single copies cost 30 francs plus post or a four-issue subscription costs only 110 francs post free. You can order them from: 16 rue Gabriel Peri, 92120 Montrouge, France and tell them we sent you.



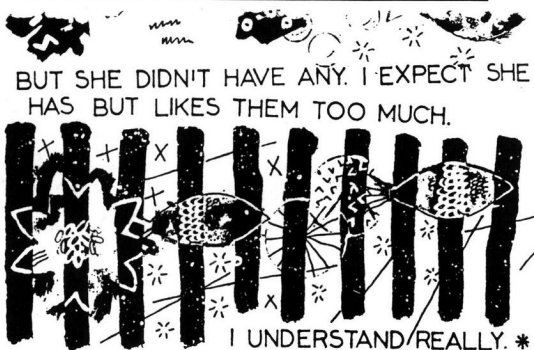
**SHU-KAY** ('Meeting') is a happy, fresh anthology produced by a bunch of young Tokyo artists, three girls (Omuzi, Toriko and (above) Akiko Miura) and one boy (Vassily Tabascova, surely a pen-name!). Ever since her English holiday, Akiko is a real Anglo-ophile — she actually misses 'the junk food of London'. She draws

modern realist romance comics and some vivacious brush illustrations, while Vassily prefers a much simpler loose style. They both incorporate a good deal of English language into their strips and their drawings show a real sensitivity to line on paper.

**SHU-KAY** is their main title and comes perfect bound in American comic book size. Number 4 has 60 pages and Number 5 100 pages including three by **ESCAPE** artist Shaky Kane. They've also done some spiky-old comics — two issues of the A4-size **SHU-KAY PAPER** and four issues of **SHU-KAY EX** with brown wrapping-paper covers.

# FAST FICTION

Since its launch in August 1981, **FAST FICTION** has become synonymous with the UK's rosy-cheeked independent comics, thanks to its regular stall at London Comic Marts in Central Hall, Westminster (next dates June 7th and August 2nd from 12 noon, admission free) and to its bi-monthly distribution lists (free for an SAE from *Escape*). More recently **FAST FICTION** has been extending its coverage worldwide, so to reflect these wider horizons, this page will now include some international publications. Wherever you may be, send in your comic and we'll help spread the news.



'In 'Jaws' they have a hoarding with some girl on a lilo and someone paints 'Help! Shark' on it. It's a 'Welcome to Amityville' hoarding and there's this shark eating everyone's feet. You see! It's a crap title for some diddy books though.' (from **WE'LL FIGHT THIS OUT, YOU AND I**).

**HELP! SHARK!** are four friends from Chester. In person Chris Flewitt, Steven Martin, Gavin Butler and Cally Stapleton come on like the Marx Brothers of the small press (with Cally in the background playing Zeppo). Between them they've put out eleven diddy books of comics which stand out for their freshness of approach, crazy value and elegant packaging, using different coloured inks and papers, folders, flaps, even 'embossing' a small cover drawing by ironing it over a square of cardboard.

They decided to dissolve the group in December '85, but they're still pals and are publishing their own individual titles. Cally Stapleton's **LIFE WITHOUT MORRISSEY** (20p) is her best yet; her witty loveable diary-style strips are illustrated with breezy drawings that look like lino-cuts (but apparently aren't) (see above). Cally has a fondness for fish, whereas Steven Martin prefers cats and dogs (as with his character 'Speedo Kitten'). The group's wildlife expert ('I thought everyone knew about meadow pips'), Steven serves up three clear yet surreal shorts in **HOWDY SWEETHEART** (30p).

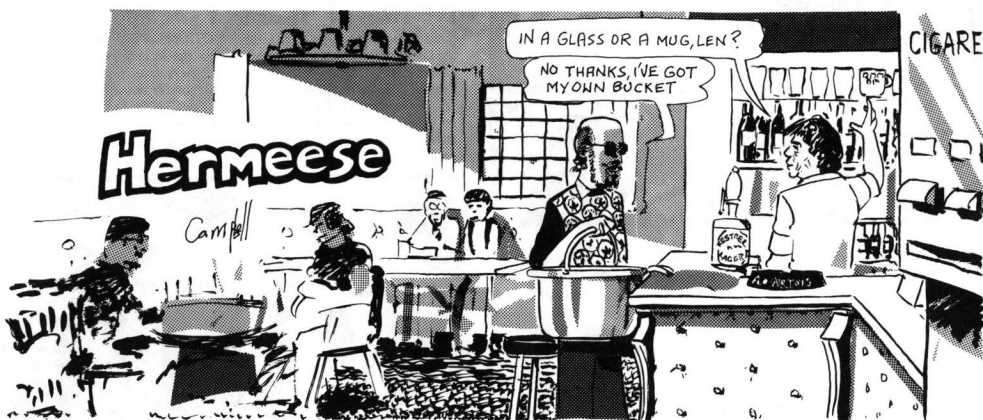
In Gavin Butler's **MEMOIRS OF A COLLECTION CLERK** (50p), he switches from illustrated text stories to a loopyly macho tirade in praise of tall bulky people. By contrast Chris Flewitt's short tales of very English eccentricities are subtle, quirky and drawn feather-light. He debuts this issue and has a new solo collection imminent.

To order these, add postage or for an excellent introduction to their range, try **THE ONLY FUN IN TOWN**, a brown paper package of six different comics, 92 pages for only 60p plus 30p to: C. Flewitt, 4 Watsons Close, Broughton, Chester CH4 0SS.

If you've a yen for a copy, write to Akiko at 〒180 Tokyo-To, Musashino-Shi, Kichijojihonmachi, 4-7-2-302, Japan. You might try doing an exchange — as well as comics, Akiko likes the Smiths and Dream Academy, and Vassily is a Jimmy Somerville fan.

As early as 1973 it was estimated there were as many as 4,000 independent comics being published, according to Frederick Schodt's book **Manga! Manga!** (Kodansha 1983). **SHU-KAY** is only a teeny part of this vast manga subculture, babes! We'd really like to hear from more Japanese artists, so get in touch!

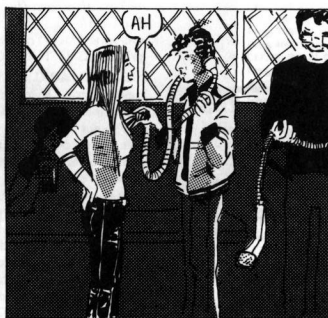




THE IDEA HAD BEEN FOR EVERYONE TO BRING THEIR OWN TUBE UP TO THE KING CANUTE FOR A COMMUNAL BEER. IT WOULD HAVE LOOKED LIKE THIS -



..BUT THE ASSORTMENT OF BATHROOM HOSES THAT TURNED UP CAUSED SUCH A LAUGH THAT THE IDEA NEVER CAME OFF.



THE BUCKET SAT ON THE FLOOR NURSING SEVERAL PINTS OF BEER..



SO THAT WHEN PENNY MOORE ARRIVED ON A GREY PONY, THE DRINKS WERE ALREADY SET UP, SO TO SPEAK...



IT FINISHED UP LIKE THIS -





HERMEESE?..HOW DO YOU SPELL IT?

H,E,R,M,douBleE,S,E

AS IN CHEESE?



DON'T YOU MEAN H,E,R,M,E,S...  
...MESSENGER OF THE GREEK GODS...  
EQUIVALENT OF THE ROMAN MERCURY...  
SON OF ZEUS AND MAIA... THE  
'CONDUCTOR OF DREAMS'..THE WEE  
MAN ON THE FLORISTS TRAPE SIGN..



DANNY'S RIGHT..SOMETIMES YOU CAN  
BE SO SUPERCILIOUS..WHATEVER THAT  
MEANS..YOU KNOW BLOODY EVERY-  
THING! are you listening to me, Alec?



FLOWERS FOR  
MISS MOORE

IT'S PRONOUNCED  
"MORE" NOT  
'M'YOU-URR', YOU  
GREAT SCOTCH EGG



LET ME ON  
YOUR BACK!

YOU'RE  
ALWAYS  
ON IT!



GEE-UP.

NEIGH.



BY THE WAY, MR. JONES..YOU'VE  
BEEN SPELLING HERMES' NAME  
WRONG.

PENNY'S PERK FROM THE RIDING SCHOOL WAS GETTING TO TAKE HERMES OUT IN HER OWN TIME.



HE WAS LIVING UP TO HIS NAME, HOWEVER YOU SPELL IT-

YOU WENT ACROSS THERE LIKE THE WIND - IT SHOULD BE HERMEASE AS IN EASE... OR HERMEEZE AS IN BREEZE.



BUT THINGS GOT GLOOMY.

I'M SORRY TO SAY THIS, PENNY.. BUT I'LL HAVE TO TAKE HERMEEZE TO THE AUCTION NEXT WEEK.

WHAT?



HE'S JUST TOO WILD. THE SORT OF CUSTOM WE GET HERE'S MOSTLY YOUNGSTERS.

LOOK, DON'T DO ANYTHING YET- I'LL PAY HIS LIVERY IF NEED BE.



FOURTEEN QUID? YOU'RE CRAZY.. YOU WORK THREE DAYS AT THAT PLACE FOR PENNIES AND THIS GUY TAKES MOST OF IT BACK TO KEEP ONE OF HIS OWN HORSES.

I'VE TOLD YOU THAT'S NOT THE WAY TO PUT A SADDLE DOWN!

Sorry

you'll weaken the tree.



IF JONESY TAKES HERMES TO THE AUCTION THE OLD BUTCHERS'LL HAVE HIM FOR SURE -

SO WHAT ARE YOU GOING TO LIVE ON?

SAVINGS.



THAT'LL ONLY KEEP YOU ABOUT THREE WEEKS -

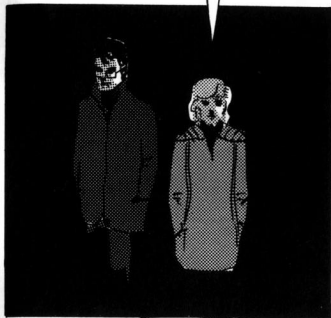
WITH LUCK I CAN FIND HIM A PROPER HOME IN THAT TIME

LET'S ALL BE DAFT. HERE'S A TENNER. STRETCH IT TO FOUR WEEKS.





I HAD SOMEONE INTERESTED  
IN HERMES TODAY - BUT SHE  
THOUGHT HE WAS TOO FRISKY



THINGS GET  
HOPELESS

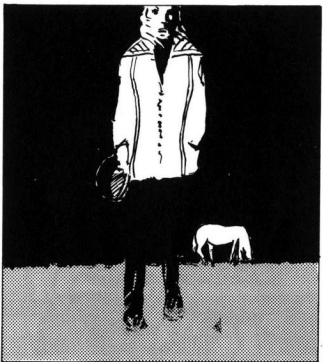
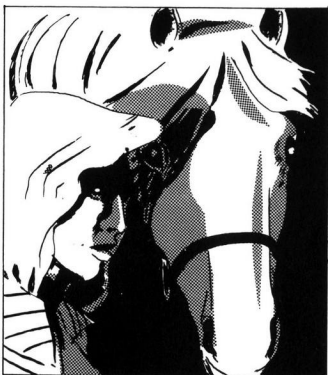
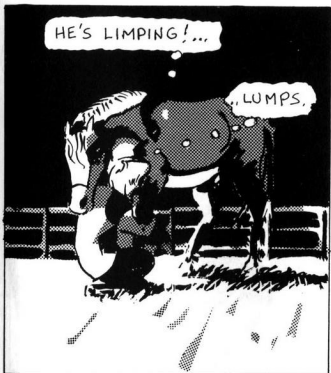
WHY'S HERMES STILL  
OUT IN THE FIELD?

NO-ONE CAN  
GET HIM IN -



HE'S LIMPING!...

...LUMPS.



MIS-TER JONES! YOU DON'T GIVE  
A FUCK, DO YOU... YOU HAVEN'T LET  
THAT HORSE OUT FOR AN HOUR'S  
EXERCISE THIS WEEK - NOW HE'S  
LAME YOU STICK HIM OUT THERE  
AND FORGET ABOUT HIM!



I BET YOU SKIMPED ON THE  
SPECIAL FEED I'VE BEEN  
PAYING FOR TOO -

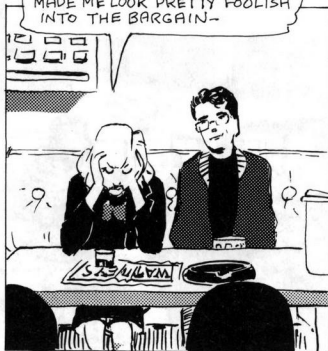
YOU BASTARD!



SO THE VET SAW HERMES AND NO SOONER WERE THE BANDAGES OFF HIS LEG THAN JONES TOOK HIM TO THE MARKET—



I SUPPOSE YOU'RE THINKING WHAT A COMPLETE WASTE OF MONEY AND EFFORT AND JONES MADE ME LOOK PRETTY FOOLISH INTO THE BARGAIN—



ON THE CONTRARY.. I ADMIRE YOU STICKING TO YOUR PRINCIPLES— WOMEN DON'T USUALLY UNDERSTAND THAT SORT OF THING— CAPTAIN GOING DOWN WITH THE SHIP AND ALL THAT.



.. A GIRL'S GOTTA DO WHAT A GIRL'S GOTTA DO—



.. YOU CAN'T TAKE YOUR STAKE BACK ONCE THE CARDS ARE DEALT —.

MacGARRY YOU TALK A LOAD OF RUBBISH SOMETIMES.



WHO KNOWS— MAYBE HERMES WILL TURN UP AGAIN—

WHAT'S THIS? TABLE SET FOR THREE?



I'VE GOT MYSELF A BAR-JOB IN SOUTHEND

THANK GOD FOR THAT.



end

ESCAPE  
OFFER

# IT'S A GASSER THAT CAN GOBBLE!

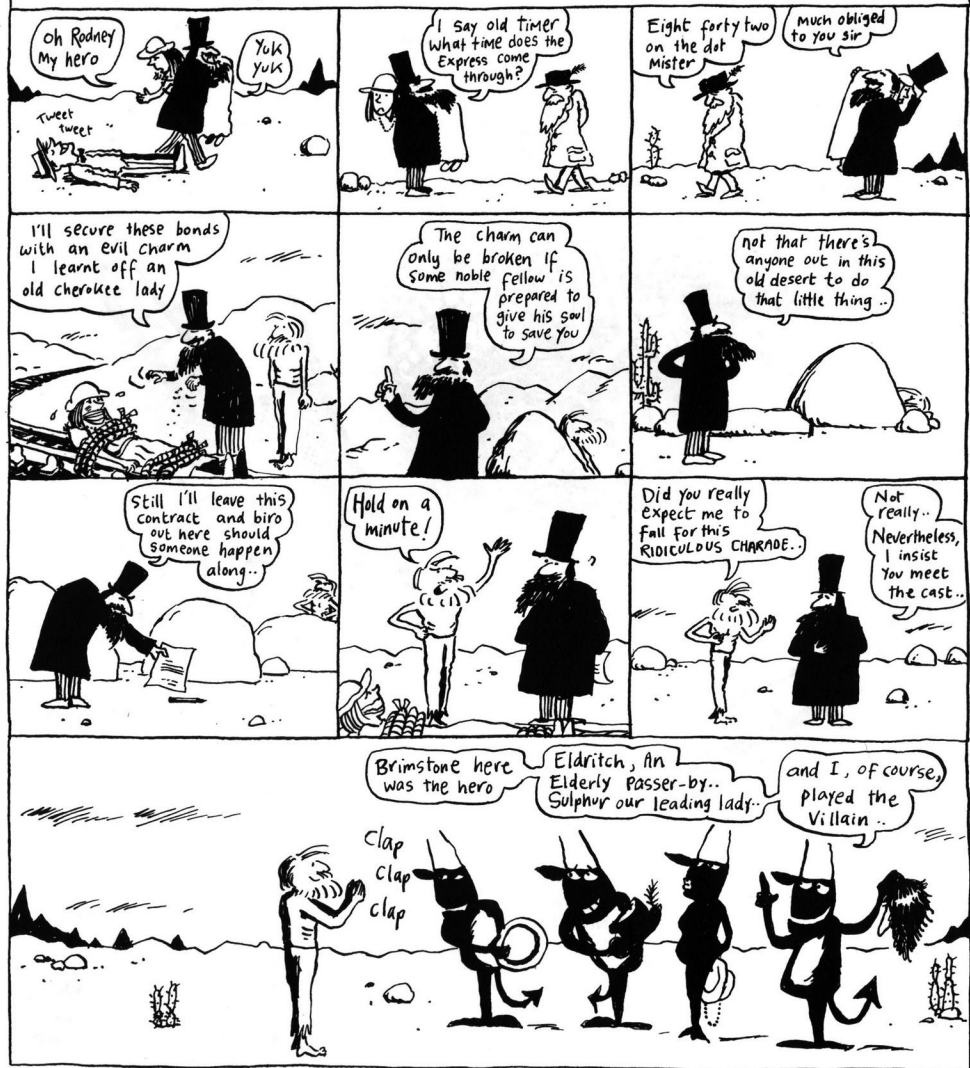


**OK MAGGOTS! Wrap  
yer Lugnuts around  
this Tricked-Up Red  
— The Gobblin'  
Gasser — daubed  
onto Boss Quality  
White Cotton by  
Chris Long in Day-Glo  
Orange and Bugged-  
Out Blue! It's a  
limited edition to  
SKP Oglers, so don't  
be the last to wriggle  
into this Wiggled-Out  
Rigout! Y'Dig?**

To order yours please turn to the Mail Order Slip earlier in this issue or write to: **ESCAPE Magazine T-Shirt Offer**, 156 Munster Road, London SW6 5RA, UK. Price: only £6.95 plus post & packing (UK 75 pence; Europe £1.60; North America £2.30; Australia, New Zealand, Japan £2.60). Sizes: Medium/Large/Xtra Large — please say which and enclose your cheque or Money Order made payable to ESCAPE Publishing. Your shirt should be received within 28 days of receipt of order. If you are not entirely satisfied, please return it within seven days in the condition in which it was received, with a covering letter, for a replacement or full refund. Reet! This offer closes February 28th 1986, subject to availability. We cannot be held responsible for returned goods lost in transit — nor for what happens to you when you wear it!! HYULK YULK!

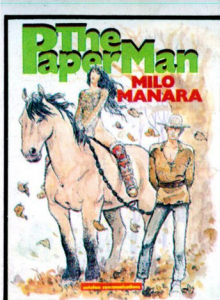


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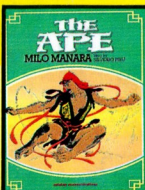






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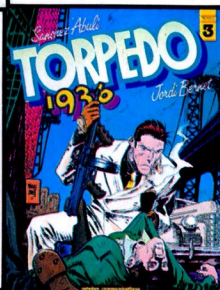


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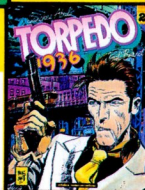


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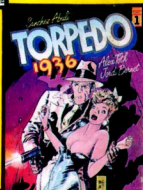
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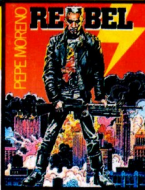
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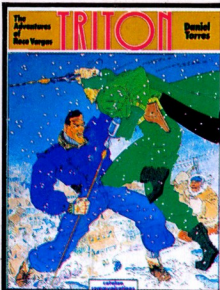
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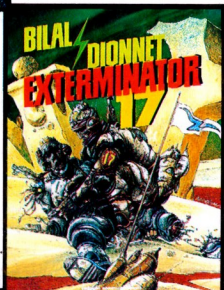
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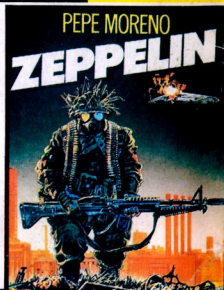
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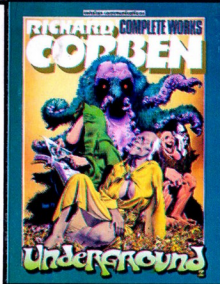


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